

7444
COMPLETE SYSTEM
OF
HARMONY;

OR A

Regular and Easy Method to Attain a

FUNDAMENTAL KNOWLEDGE and PRACTICE

OF
THOROUGH BASS;
WITH THE

Nature and various Use of CONCORDS and DISCORDS explained,
Conformable to the Modern Composition.

Illustrated by a Variety of EXAMPLES.

By JOHN CASPER HECK.

Entered at STATIONER'S Hall, and Published according to Act of PARLIAMENT.

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COMPLETED SYSTEM

OF

HARRISON

ON A

Practical and Handy Method of Learning

THE KNOWLEDGE AND PRACTICE



THEORY AND PRACTICE

OF THE

History and various uses of the Alphabet and its derivatives

Conformable to the Modern Curriculum

Illustrated by a variety of Examples

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INTRODUCTION.

MUSIC is a Science, which teaches how to dispose and conduct agreeable Sounds in a limited Succession and true Relation; and likewise an Art, whereby to perform the same with such Justness and Dexterity, that the Ear, as well as the Understanding, may meet with entire Pleasure and Satisfaction, from its Consonancy and orderly Progression.

From this Definition it plainly appears, that Music not only is to be considered as an Art, but also as a Science, and that it is impossible to please both the Ear and Understanding, unless the theoretical Part be joined to the practical.

It divides itself into *Melody* and *Harmony*. *Melody* is a Succession of agreeable Sounds, standing in Relation to its fundamental Trias (3. 5. 8.) *Harmony* is either *natural* or *artificial*. By *natural* Harmony we understand properly the harmonic Trias, *i. e.* the common Chord. By *artificial*, a continual Variation of Chords with Discords intermixed, likewise bearing Relation to the natural Harmony of the fundamental Trias.

From hence it will be easy to decide that Question, whether, or in what Respect the Melody arises from the Harmony, or the Harmony from the Melody.

It likewise establishes incontestably this Position, that all true Music is grounded upon this Trias, without the Knowledge of which no Composer could produce two melodious Sounds. Our Diatonic Scale is a Proof of this, being the most natural Succession of Sounds, but more of this hereafter in its Place.

In the Doctrine of Thorough Bass we chiefly treat of full Harmony, wherein the fundamental Principles of Composition are laid down.

In order to find the surest and most expeditious Method of attaining to a true Knowledge and Practice thereof, we must be thoroughly acquainted with the harmonical Trias, or Common Chord, and its various Kinds. The rest of the Chords may be considered as Inversions, Transitions, Re-

tardations and Anticipations of the common Chord, to which they refer: Thus by knowing the Nature of each Chord, and in what Manner it proceeds, one may make a much greater Improvement in the Theory and Practice of Thorough Bass than by any other Method whatsoever.

Through the whole Course of this Treatise I have carefully kept to that Order in which one Chord naturally arises from the other, and for that Reason the Learner will find it more expedient to observe the same in the Perusal of it. By the continual Practice of which any Learner of a tolerable Genius may be sure of becoming soon a Proficient in that noble and most useful Branch in Musick.

According to the Plan proposed in this Treatise, we shall consider the Contents under the following Articles.

Of the Diatonic Scale.

2. Of Intervals:
3. Of the Common Chord,
4. Of the two principal Keys:
5. Of the first Inversion of the common Chord:
6. Of the second Inversion of the same.
7. Of the fifth Note in the Scale.
8. Of the Scale according to its usual Figuring.
9. Of Modulation into other Keys.
10. Of Discords in general.
11. Of Transitions.
12. Of the Chord of the Seventh.
13. Of Retardation.
14. Of Anticipation.
15. Of the Chord of the Ninth.

15. Of the Child of the Ninth.
16. Some Rules and Remarks relative to the Accompaniment in general, and to the different sorts of instruments, and to the manner of performing a

of this, being the most natural succession of sounds, but more of this
 power could produce two melodious sounds. Our Diatonic Scale is a Proof
 of this, and the following is a further illustration of it.



The rest of the Chorus may be considered as Instrumental, T. and B. with the Harmonical Title, or Common Chord, and its various Kinds, a true Knowledge and Practice thereof, we must be thoroughly acquainted.



A
COMPLETE SYSTEM
OF
HARMONY.



HOROUGH-BASS teaches us, how to produce a Harmony to any proposed Bass, according to the rules of Musical Composition on a proper instrument, and is the true foundation of Composition.

Since in this science chiefly full Harmony is treated of, it is very requisite, that whoever intends to become a Proficient herein, should beforehand be well acquainted with the first Rudiments of Musick, so as to be able to play off any easy piece of Musick, in order to be sufficiently versed in the fingering, otherwise the Learner will find it more difficult in the beginning. The first thing necessary to be treated of is

I. *The* DIATONIC SCALE,

WHICH must be well established in the memory. It is called Diatonic, because both in ascending and descending it passes through whole and half tones, *i. e.* the fundamental key ascends by two whole tones, one half, then three whole tones and one half. See *Example 1*, where you will find the two half or semitones marked.

It is farther to be observed, that each Note of the Diatonic Scale is related to the common chord of the key note by way of Fifths, taken either upwards or downwards to the first, third and fifth note, which are the

the principal notes in the scale, and constitute the harmony of the fundamental Trias or common Chord. For example in the scale of C, the fundamental Chord is C. e. g. C as the first sound in this scale, e the third, and g the fifth require a fifth below and above it

g.	b \flat .	d.
C.	E.	G.
f.	a.	c.

These notes placed in their natural order form the Diatonic Scale of C.

C.	d.	E.	f.	G.	a.	b.	c.
1.	2.	3.	4.	5.	6.	7.	8.

Note. The figures underneath denote the intervals of this Natural Scale.

II. Of INTERVALS.

A N Interval is a distance between two different sounds, which form a ratio one to the other, the lower is always the fundamental note.

To find an Interval, one counts the note desired from the bass upwards in a natural progression, and then strikes them together; for instance, to find a Fifth to C. (which is g.)

C.	d.	e.	f.	g.
1.	2.	3.	4.	5.

The Intervals are made lower or higher, occasionally, by means of the following marks, \sharp . \flat . \natural . \times . The first (\sharp) raises, and the second (\flat) falls the sound a half note, the third (\natural) is used to reinstate either the \sharp or \flat into its natural place, but the last (\times) raises the note a whole tone. The sharp (\sharp) for brevity's sake, is likewise marked in this Manner, \sharp \sharp \sharp &c.

It is farther to be observed, that the natural intervals, whether major (greater) or minor (lesser) require no other sharps or flats, than what are set at the cliff.

In the modern practice of Music the following intervals are used:

Three SECONDS: The lesser, greater, and extream sharp;

The lesser consists of a greater semitone.

The greater of a whole tone, and

The extream sharp of one whole and a lesser semi-tone.

Three

Three **THIRDS**: The extream flat, lesser and greater.

The extream flat consists of a greater and lesser semitone.

The lesser of a whole tone and greater semitone, and

The greater of two whole tones.

Three **FOURTHS**: The extream flat, perfect, and extream sharp.

The extream flat consists of one whole and two greater semitones.

The perfect of two whole and one greater semitone, and

The extream sharp of three whole tones.

Three **FIFTHS**: The imperfect, perfect and extream sharp.

The imperfect is compounded of a perfect fourth and a greater semitone.

The perfect of a greater and lesser third, and

The extream sharp exceeds the perfect by a lesser semitone.

Three **SIXTHS**: The lesser, greater and extream sharp.

The lesser exceeds the perfect fifth by a greater semitone.

The greater by a whole tone, and

The extream sharp exceeds the greater sixth by a lesser semitone.

Three **SEVENTHS**: The extream flat, lesser and greater.

The extream flat exceeds the lesser sixth, by a greater semitone.

The lesser is compounded of a perfect fifth and lesser third, and

The greater of a perfect fifth and greater third.

One **OCTAVE**: The perfect, which is compounded of a perfect fifth and perfect fourth.

Two **NINTHS**: The lesser and greater.

The lesser exceeds the octave by a greater semitone, and

The greater a whole tone.

I'll subjoin here a table of Intervals. Example 2.

III. *Of the* COMMON CHORD.

THIS Chord, called **TRIAS HARMONICA**, is a harmony composed of an octave, fifth and third, and is the true foundation of the whole system of Musick in general.

The particularly new method which I shall pursue throughout this treatise will shew plainly, that what Chords soever may occur in the whole extent of Thorough Bass, notwithstanding their great variety, are grounded upon the common Chord, either by way of inversion, transition, retardation or anticipation; which shews the indispensable necessity of being well grounded in the knowledge and exercise of the common Chord, before one can proceed to any other Chords arising from it.

From the nature of the intervals of the Diatonic Scale we find, that the key-note, the fourth and fifth, naturally require sharp or greater thirds

and perfect fifths; the second, third and sixth note, flat or lesser thirds, and perfect fifths; but the seventh, a flat third and imperfect fifth. From hence it may easily be inferred, that there must be three different kinds of common Chord.

The first and most perfect, is undoubtedly that which consists of a perfect fifth and sharp third; and is called the Perfect Common Chord, from its being compounded of the most perfect intervals. *

This perfect common Chord is to be met with three times in the natural scale, viz. upon the key-note, the fourth and fifth †

	g.	b.	d.
Key-note C.	E.	G.	
	f.	a.	c.

The second kind consists of a perfect fifth and lesser third, and therefore is called the less perfect common Chord, which likewise is to be met with three times in the scale, viz. upon the second, third and sixth.

	6. a.	c.	e.
(In the key of C.)	3. e.	g.	b.
	2. d.	f.	a.

The third kind consists of an imperfect fifth and flat third, and therefore called the imperfect common Chord, and is but once to be met with in the natural scale, viz. on the seventh.

* The following striking proof will convince every one of the superlative perfection of this wonderful sympathizing common Chord; which is, that by striking an Unison in the lowermost Octave, it at the same time will convey an harmony of three different sounds, as well as to their denomination as gravity and acuteness, i. e. the Perfect common Chord. For instance, by sounding the lowermost C, you at the same time will perceive the harmony of C. g. c. e.

† Whosoever now strikes a Chord together in the lowest octave, shews, by the same reason now mentioned, himself to be quite ignorant, with regard to the nature and order of concords; for how would it sound, for instance, to strike a common Chord, wherein the following intervals, 8. 3. 5. 5th. 7. 9. are contained?

‡ When for the future we speak of the 2d. 3d. 4th. 6th. 6. or 7th. of the key, the learner will observe, that by that we properly understand the bass, or fundamental notes, and that in this respect it will be equally the same to rise a fourth or fall a fifth, and *vice versa*, or to rise a third and fall a sixth. For instance, the fifth of C. is g. but if counted backwards from C. then G. is a fourth: so likewise E, if counted upwards from C. is a third, and if backwards, then it is a sixth, see Ex. 3. because intervals admit of inversion, as may be seen in the following figures placed against one another.

Intervals, 1.	2.	3.	4.	5.	6.	7.	8.
Inverted, 8.	7.	6.	5.	4.	3.	2.	1.

For

For instance; in the Scale of C. the seventh note is \flat B, to take the common Chord to it, we find no other than

\flat B. D. F.
 1. 3. 5.

Now because \flat D is the natural flat Third, and F. the natural, tho' imperfect Fifth to \flat B, such a common Chord does not properly require any particular Mark according to that Rule: That common Chords are taken to such Notes as have no Figures placed over them in a figured Bass, especially as long as we modulate in the principal Key, where its Intervals neither are raised, nor diminished, or reinstated. But as there are many unacquainted with the nature and proper place of this common Chord, *
Custom

* I cannot help making the following Remark with regard to this imperfect common Chord being stiled so on Account of its imperfect Fifth, wherein it differs from the rest of the common Chords, and being seemingly Discord to our Ear.

The Ear indeed is, or ought to be, an absolute Judge of Consonancy and Dissonancy; but it does not follow from hence, as if all that seems to be disagreeable to our Ear, must be Discord; since it can be proved, that some Discords sound far more agreeable than some of the Concords. For instance, the Chord of the Seventh upon the Fifth of the Key, sounds more agreeable than that of the Sixth on the Fourth of the flat Key; (which is an Inversion of this imperfect common Chord:) or that of the flat Sixth, with a sharp Third, not to mention some of those Fifths, which ought to be perfect Concords, in the Manner as they are commonly tuned in Organs and Harpsichords, which sound more disagreeable, and more intolerable than any real Discord in Thorough Bass. This plainly shews the Necessity of some stronger Arguments to decide this Matter in Question:

In the first place it must be allowed, that there are several degrees both of Perfection and Imperfection. For Instance, the Octave is the most perfect Interval; the next in dignity is the perfect Fifth, then the greater and lesser Third. All these are perfect Concords. The imperfect Concords are the Replicate of the perfect Fifth, which is the perfect Fourth; and that of the Third, which is the Sixth. After that the Imperfect Fifth, called *Hemidiapente*, with its Replicate the extreme sharp Fourth, called *Triton*, and so on: Observe also, that not only the Fourth, but also the Sixth, Third and Fifth accidentally are used like Discords.

Secondly, It is an established Rule, that no Interval alters its original Condition by being raised or diminished, tho' it might become less perfect or even imperfect.

Thirdly, All Chords, whatever their denomination or figuring be, are divided either into Concords or Discords. To the first Class undoubtedly belongs the Common Chord in general with its Derivatives. As to the Discords, there is a way, whereby one may discern them from Concords, at the first sight, which is, that every Discord must contain either a Second or Seventh, whether in the middle or extreme Parts. Any one by making Trial of this, will find it a Rule without Exception.

Fourthly, All Sixth Chords are Inversions of the Common Chord and its various Kinds, that is, they can be reduced to a Common Chord, by taking the fundamental Note a natural third lower. If therefore we reduce that Sixth Chord on the Second of the Sharp, or the Fourth of the flat Key, in the Manner described, we find no other Chord for its fundamental or Original, than the Imperfect Common Chord.

Custom has rendered it necessary to give it some distinguishing Mark of a 5^a or 5^b, in order to caution young Beginners not to take the sixth Chord instead of it.

Those various Kinds of common Chord I shall set down in Notes. See *Example 4.*

There is still another Kind, which tho' very sparingly used in Composition, is nevertheless proper to mention on Account of some Chords arising from it by Way of Inversion, which I shall take further notice of in its place. This Chord, (still more imperfect) consists of an imperfect Fifth, and Sharp (Chromatick) Third, and is compounded of a sharp and extreme Flat Third (*Tertia mania*). For Instance,

♯ B.	♯ d.	f.
1.	3.	5.

Now I shall subjoin some general Rules concerning the Accompaniment of the common Chord.

1. The common Chord in a figured Bass has no Mark over it, unless an accidental Sharp, or Flat Third or Fifth should be required to it. If therefore a ♯, b, or ♮ stands over a Bass Note, it denotes that the Third must be either Sharp, or Flat, or Natural; for if we meet with these Signatures 5^a, 5^b, 5^a, it shews, that the Fifth is to be either Sharp, or Flat, or Natural.

2. It is a general Rule in Musick that two Fifths or Octaves in a regular Motion are not allowed to follow one another neither in ascending nor descending, being displeasing to the Ear, and contrary to all Rules of Composition; the true Reason of which is, that such Chords do not stand in an harmonic Relation with the foregoing. To avoid which we make use of the contrary motion.

I shall explain the various Motions in Musick.

There are three or four different Motions betwixt the upper and lower parts, which is the *regular*, the *contrary*, the *oblique*, and *parallel*.

From these Considerations I dont doubt at all, but it will be an easy Matter to decide whether this Chord of the imperfect Fifth is a Common Chord or Discord. But before I conclude this Remark, I shall only repeat what has been mentioned already above, viz. That the Imperfect Common Chord must have its place only upon the Seventh in the Sharp Key, and on the Second in the flat Key; so that its fundamental or Bass Note never can be *Chromatic*, but *Diatonic*; for if an accidental sharp mark be placed before the Bass Note, then it always admits of a Sixth being joined to it, which is the real Difference betwixt the Imperfect Common Chord and that of 6.

That

That Motion is called *regular*, if the Parts, or the Hands in Playing, ascend or descend at the same time together.

By the Contrary we understand just the Reverse; that is, when one Part or Hand rises, the other must fall; and *vice versa*.

But when one Part or Hand rests, whilst the other either ascends or descends, it is called the *oblique*.

And lastly, when both Parts or Hands keep on in the same Degree and Distance, without ascending or descending, it is called the *parallel*.

Amongst all those different Motions there are but two which chiefly regard the Thorough-Bass Player; the Regular, which he uses but very cautiously, in order to keep clear of the error of the forbidden succession of Eights and Fifths; to prevent which he more frequently makes use of the contrary. The following Example will explain it. See *Ex. 5*.

3. There must be not great space left between the two hands; but each Chord is to be taken as near as possible to the foregoing; for which reason one should be well versed in the threefold Situation of each Chord, in order readily to know which part of the Chord is to be taken, above, below, or in the middle. To explain this, I shall give an Example of the common Chord, according to its threefold situation. See *Ex. 6*.

4. **INHARMONIC RELATIONS**, as far as concerns the Thorough-Bass Player, ought to be avoided in the extreme Parts, for the same Reason as the forbidden Fifths. They happen, when betwixt two Parts two Consonances follow one another in such a Manner, as to cause a Dissonance in its Succession. But as this Rule chiefly regards the Composer, it is from them we expect to be guarded from mistakes of this kind: And if notwithstanding, we should meet with any, as in the following Example, the Accompanist ought to qualify it in the following Manner. See *Example 7*.

IV. *Of the Two Principal Keys or Moods.*

IN the modern Practice of Music only Two principal Keys are used, viz. the *sharp* and *flat*, or the greater and lesser Mood: And though we have twelve different Sounds or Keys in Musick, as C. *C. D. *D. E. F. *F. G. *G. A. *A. B. or, C. ^bD. [#]D. ^bE. [#]E. F. ^bG. [#]G. ^bA. [#]A. ^bB. [#]B. either of which may be chosen for a Principal, or a Key Note, and used both Ways, either with a sharp or a flat Third: And though it follows from hence that there must be Twenty-four Keys, twelve sharp and twelve flat ones, yet it ought to be considered, they all can be reduced to Two Principal ones, to the sharp and flat Key in general; or

to express it with more propriety, there are twenty-four Keys, but only two Moods, viz. the *greater* and the *lesser*.

The *Sharp Key* is grounded upon the perfect common Chord; therefore that whenever we find in a Piece of Musick that the Fundamental, or Key Note naturally produces such a Chord, we conclude it is composed in a Sharp Key. In the natural Progression of the sharp Key, one passes thro' the greater Second and Third, perfect Fourth and Fifth, greater Sixth and Seventh, into the Octave. The same Notes are used in ascending as descending, which in both Cases must be *diatonic*, or regulated according to the Marks at the Cliff.

The *Flat Key* is grounded upon the less perfect common Chord, so that whenever we find in the Beginning or End of a Piece of Musick that the Key Note naturally produces a Harmony of a perfect Fifth and Flat Third, then that Key is flat. Which plainly shews that the natural Third in a Scale always determines the Nature of the Key, whether it be sharp or flat; which is sharp if the Third be sharp; and flat, if the Third be flat.

This flat Key ascends through a greater Second, flat Third, perfect Fourth and Fifth, greater Sixth and Seventh, into the Octave; but descends thro' a flat Seventh and Sixth: The Rest the same as in ascending.

The Reason of the ascending Seventh in the flat Key being a *Chromatick* Note is, because without it no Close or Cadence could be formed in a flat Key; from whence it is commonly called, the necessary Semitone, and by others the leading Note. But the *Chromatic* Sixth is required for the Sake of the greater Seventh, just mentioned, because the natural Sixth would form an extreme Second with the Seventh, which would be a Stretch out of Proportion, and quite repugnant to the nature of a scale, which must go either by whole or half Tones.

Here it likewise must be observed, that the flat Key always is marked at the Cliff, according to its descending Progression, which is *diatonic*.

As to the first, or fundamental Note in the sharp Key, that of the Fourth and Fifth naturally produce perfect common Cords, and the Second Third, and Sixth, less perfect; but the Seventh an imperfect, according to page 4. So the First or fundamental Note in the Flat Key, the Fourth and Fifth naturally produce a less perfect common Chord; the Third, Sixth, and Seventh, a perfect; but the Second an imperfect common Chord.

But with regard to the Fifth Note in the flat Key it must be observed, that whenever it passes into the Key Note, by rising a Fourth, or falling a Fifth, it takes a sharp Third, (which is the Semitone or leading Note of the Key,) for the Reason mentioned above.

Lastly, As the Key of C. serves as an Example for all sharp, and the Key of A. for all flat Keys, as being the easiest to be understood, all that has been said of it may likewise be applied to the rest; and in order to render this

this more intelligible, I will subjoin a Table of all Sharp and Flat Keys, which at the same Time will shew by the Number of Sharps and Flats, how each Key is to be marked: A thing very necessary to be known in learning Musick. See in the *Examples*, pag. 2, 3, 4.

V. Of the Inversion of the Common Chord, or the Sixth Chord.

ANY Common Chord by Inversion produces a Sixth Chord. If therefore the perfect Common Chord is inverted in this Manner, that its Third is made the fundamental Note, we have a sixth Chord, consisting of a lesser Sixth, flat Third and Octave. For instance, C E g is a perfect Common Chord, when now the Third E is made the fundamental or Bass Note, then g will be the flat Third, C the lesser Sixth, and e the Octave, which is the most perfect Sixth Chord, on Account of it's being the first Inversion of the perfect Common Chord, and the same Harmony with it.

Sixth Chord	- - -	E. g. c.	-	1. 3. 6.
Perfect Common Chord	C E. g.	-	1. 3. 5.	

Such a Sixth Chord is to be met with three times in the Scale, on the Third, Sixth, and Seventh, as it's Original is on the Key Note the Fourth and Fifth.

The less perfect Common Chord inverted in like Manner, produces a Sixth Chord, with a greater Sixth, greater Third, and Octave.

Sixth Chord	- - -	C. e. a.	-	1. 3. 6.
Less perfect Common Chord	A. C. E.	-	1. 3. 5.	

This Sixth Chord is likewise three times to be met with, viz. upon the Key Note, the Fourth and the Fifth of the *Diatonic* Scale of C, as its Original is on the Second, Third and Sixth.

By Inversion of the Imperfect Common Chord, a Sixth Chord, with a greater Sixth, flat Third and Octave is produced.

Sixth Chord	- - -	D f b	-	1. 3. 6.
Imperfect Common Chord	B D F	-	1. 3. 5.	

This Sixth Chord is to be met with but once in the Scale, that is upon the Second in the sharp Key, and its Original is on the Seventh.

All those several Sixth Chords may be seen in Notes. *Example 8.*

D

Note,

Note, It must be observed, that all these different Chords, if regulated conformably to the Marks at the Cliff, have no other Figuring over them than a simple 6 : If otherwise, they are marked thus: δ , 6^b , 6^{\sharp} .

We sometimes in Thorough Bass, meet with a Flat Sixth, and a *Chromatic* Third, thus: ($\frac{6}{\sharp}$). This Chord is properly grounded upon the Chord of the Fifth, with a sharp Third in a flat Key, and is but seldom used. See *Example 9*. Now follows

The Chord of the *Extreme Sharp Sixth*.

This Chord is grounded upon a Kind of Common Chord, with an imperfect Fifth and sharp Third in a flat Key; (see pag. 6.) which according to its proper Term is called *Trias Manca*, being compounded of a sharp and an extreme flat Third: (*Tertia manca*) For Instance, $\sharp B : \ast d : f$. This extreme flat Third when inverted, produces the extreme sharp Sixth, which is to be met with on the descending Sixth of a flat Key. This extreme sharp Sixth is differently accompanied according to our modern Prac-

tice; first with the $\frac{4}{3}$ ($\frac{\delta}{4}$) and then it is only an Inversion of the *Trias manca*, with a Seventh: Secondly, with a perfect Fifth ($\frac{\delta}{5}$) and in this Case it is an Inversion of the Chord of the extreme flat Seventh, with an extreme flat Third. See *Example 10*.

Note, Though the extreme Sixth is only denoted by one sharp Mark, yet it is to be considered, that it exceeds the greater Sixth by a lesser Semitone. Therefore such extreme Sixths are rather to be known by their Place in the Scale than by the Figuring.

Lastly, if we consider that Sixes are inverted Thirds, and *vice versa*, it will be very easy to find the Sixth Chord whenever it occurs.

Whenever we meet with a Sixth over a Bass Note, we have only to imagine such a Bass Note a natural Third lower, and strike the common Chord to it, and the Sixth Chord is formed at once. When for Instance in the Key of C. we meet with a Sixth over the Bass Note E. we are to strike the Common Chord C. If in the same Key a Sixth is placed over A. it is the Common Chord to F. If over G, it is the Common Chord to E, &c.

The following Rules are to be observed relating to the Accompanyment of the Sixes.

1. To avoid the Error of several Octaves following one another, it is necessary

necessary to omit the Octave sometimes, and to double either the Sixth or the Third in its Stead.

2. If in Thorough Bass several Sixes are following one another, the common Rules teach us to accompany them only with a Third, yet so as that the Sixes are always to be taken above; the reason of which is, that if the Thirds should be taken above, a Consecution of Fifths would arise from betwixt the upper and middle parts; whereas by taking the Sixes above, we have only a Consecution of Fourths; which, however, though it would not offend the Ear so much as the former, yet have a great Resemblance thereto, on Account of their being Fifths inverted.

The Accompaniment of such Sixes, especially if the Time will permit it, might be better regulated, as will be shewn in the next Example.

3. The Semitone next below each Key, commonly requires a Sixth; such Sixes, can as well as their Thirds, be doubled alternatively, according to the Situation of both Hands.

Here it will be proper to take Notice of the *Afterdriving Sixes*, the Bass lying still, which in Thorough Bass are marked thus, 5 6. Whenever we meet with such a Signature, it must be observed, that the Value of such a Note must be divided, half being appropriated to the 5, and the other half to the 6. The same is to be observed with respect to all such Notes, where two Cyphers are placed near one another.

This Signature 5 6, may be applied to each Note in the Scale.

Now follows an Example of Sixes. See *Example 11*.

VI. Of the second Inversion of the Common Chord, or the Chord of the Fourth, signified by the Figures ⁶/₄.

IF the Common Chord be inverted in such a Manner that its Fifth is made the Bass Note, then the Chord of the Fourth, with the Sixth and Octave, is produced. If therefore the perfect Common Chord be inverted in this Manner, then the Chord proceeding from it, consists of a greater Sixth, a perfect Fourth and Octave.

C. ⁸/₄ c. e. g. ⁸/₄ G. g. c. e. ⁶/₄

If the less perfect common Chord be inverted in like Manner, then the Chord arising from it consists of a lesser Sixth and perfect Fourth and Octave.

8. 3. 5. 8. 4. 6.
A. a. c. e. E. e. a. o.

And if lastly, the imperfect common Chord be thus inverted, the Chord proceeding consists of a greater Sixth, an extreme sharp Fourth and Octave.

8. 3. 5. 8. 4. 6.
B. b. d. f. F. f. ^bb. d.

From hence it appears that the different Chords signified by $\frac{6}{3}$ and $\frac{6}{4}$ are mere Inversions of the Common Chord, the various Kinds thereof, and the same Harmony; which withal sufficiently proves this Fourth to be a Concord.

G. c. e. 1. 4. 6.
E. g. c. 1. 3. 6.
C. e. g. 1. 3. 5.

Or as it may more plainly appear in Notes. See *Example 12*.

This Chord likewise is often to be met with in a Cadence, marked thus; $\frac{6}{4} \frac{5}{3}$; but more hereof in its place.

Note, With regard to this Chord it is to be observed, that its Signature must not be confounded with that which is signified by $\frac{6}{4}$; as this Mistake may be met with in several Musical Productions, it is therefore well to remark, that to $\frac{6}{4}$, always belongs the Eighth, and is the second Inversion of the Common Chord, and consequently a Concord; as to the other $\frac{6}{4}$, it ought never to be signified by $\frac{6}{4}$ but either by $\frac{6}{4} \frac{4}{2}$, or $4\frac{2}{4}$. Such a Chord being the third Inversion of the Chord of the Seventh, and consequently a Discord:

The 13th Example will shew how this Chord $\frac{6}{4}$ is to be accompanied.

There is still another Kind, consisting of an extreme flat Fourth and lesser Sixth, which has its proper Place on the Semitone of the flat Key, and is commonly used by Way of Transition, in this Manner, See *Ex. 14*.

VII. Of the Fifth Note in the SCALE, and what Chords naturally belong thereto.

WHEN the Bass rises a Fourth or falls a Fifth, especially at making a Close, such a rising or falling Note commonly admits of a Seventh, which serves to fill up the Space between the Octave and the next following Third. See Example 15.

This Seventh upon the Fifth of the Scale has a particular Elegance, because a musical Ear is far more delighted by Chords thus variated, than by hearing two or more perfect Chords of the same Harmony over again.

But not only the Seventh, but also the Ninth, may be used to such a Note, as may be seen in Example 16.

In a flat Key the fifth Note requires a sharp Third, which is the necessary Semitone of the Key, or leading Note to it, as has been mentioned already above.

This passing Seventh, if struck together with the common Chord, forms the Chord of the Seventh, and is the first Discord and the true Cause of all Discords, as will be shewn hereafter.

From this Chord of the Seventh arise three more by Way of Inversion, the Harmony being the same.

F.	g.	\sharp b.	d.	-	-	-	1.	2.	4.	6.
D.	f.	g.	b.	-	-	-	1.	3.	4.	6.
\sharp B.	d.	f.	g.	-	-	-	1.	3.	5.	6.
G.	\sharp B.	D.	F.	-	-	-	1.	3.	5.	7.

These Chords in Thorough Bass are commonly figured thus, $\begin{matrix} 7 & 6 & 4 & 4 \\ & 5 & 5 & 3 & 2 \end{matrix}$ and in their Nature are no other than the fifth Chord, proceeding in the Manner just described. See Example 17.

As the Cadences are generally performed upon this fifth Note of the Scale, I shall set down the various Chords by which the Cadence are signified. See Example 18.

VIII. Of the SCALE, according to its usual figuring.

THIS is a chief Article in Thorough Bass, and I may venture to assert, that more depends on a clear Knowledge of this, than can be explained by ever so many Rules; so that a Beginner, by understanding and practising the same through all Keys, may meet with such Improvements as will give him the Key to the whole Nature of Thorough Bass.

The Knowledge of this Scale with its figuring in sharp and flat Keys, will be of great Use not only in a figur'd Bass, but more especially in a Bass without Figures.

By what has been treated of already, we have been acquainted with the following Chords, and in that Order as they successively arise out of the common Chord.

8	6	6		7	6	6	6
5	3	4		5	5	4	4
3	8	8		3	3	3	2

These Chords, if set in their proper Place in the Scale, will be sufficient for this Purpose to accompany the same, and the following Example will shew how the Scale in a sharp Key is to be accompanied. See Example 19.

The Chord upon the first and third Note of the ascending and descending Scale is all one Harmony, as has been explained already p. 9. and consequently nearly related together.

The Chord upon the ascending Second and Seventh, as also the descending Fourth, is likewise one Harmony, and related to that of the Fifth with its Seventh.

The Chord over the ascending Fourth is properly related to the common Chord of the second Note with its Seventh by Inversion, and its Relation to the first Note must be considered from the Affinity of the second Note with that of the Fifth.

The Chord over the ascending Sixth is the first Inversion of the common Chord of the fourth Note, and the same Harmony with it.

As to the Chords in the descending Scale, the following is to be remark'd:

The seventh Note takes a Sixth, being the Inversion of the common Chord of the Fifth. The Reason why the descending Seventh is marked different from the ascending is, because the former passes into the Fifth of the Key, but the latter into the Octave.

The sixth Note takes the Chord ⁶4 which is the second Inversion of the

Chord D. with its Seventh and sharp Third, which is the leading Note to g, and being the fifth Chord to g.

The descending Fifth is like the ascending.

The Chord of the Fourth is the same Harmony with that of the Fifth with its Seventh,

Now follows the Scale of the *Flat Key* with its figuring, both in ascending and descending. See Example 20.

The Accompaniment differs but little from that of the sharp Key.

The

The Difference is owing to the necessary Semitone which is dominant in every flat Key, so that all the Sharps in the Figures signify that Semitone. As to the Nature and Relations of Chords, the flat Key is upon the same Principles already described.

To render the Practice of this the more profitable for Students of Thorough Bass, I would recommend to practise it through all Keys, according to the Table of all sharp and flat Keys. See Page 2, 3, 4, in the *Examples*.

IX. *Of Modulation from one Key into another.*

THOUGH in every regular Composition there is a principal Key which rules and influences the whole, and by which it begins and ends; yet, for the Sake of Variety, which is so necessary and pleasing in Musick, we make Use of Modulations into other Keys, such as have a Relation or Connection with the Principal.

The principal Key therefore removes into all such Keys within its Scale, as naturally produce perfect Fifths. Such are the Second, Third, Fourth, Fifth, and Sixth. The Seventh is excluded on Account of its having no perfect Fifth, without which no Close can be made.

So likewise the flat Key removes into all its neighbouring Keys, except the Second, for the Reason above. *

When the sharp Key removes into the Fifth and Fourth, those Keys are sharp, because their fundamental Chords naturally produce sharp Thirds; and if it removes into the Second, Third, and Sixth, those Keys are flat, because their Key Notes naturally produce flat Thirds. See Page 4.

In like Manner when the flat Key removes into the Third, Sixth, and Seventh, those Keys are sharp; if into the Fourth and Fifth, those are flat, for the Reason above.

Note, When the Sharp Key passes into the Third, or the Flat into the Fifth, and a 6 is placed over the Semitone below it, a lesser Third is to be taken to it instead of the extream Flat, though it should not be marked over it.

Such Digressions are notified in a figur'd Bass by a new Mark, either of Intension or Diminution, \sharp . \flat . The sharp Mark, which always represents the Semitone or leading Note of that Key into which one removes

* No one from hence must take it for a Rule, as if there was a Necessity of modulating into all those neighbouring Keys mentioned just before, for this is neither needful nor advisable, especially in a short piece of Musick.

moves, will appear either before or over the Bass-note, or in the following Figures: $\frac{4^{\sharp}}{2}$ & $\frac{7}{\ast}$ or if marked with Flats at the Beginning in this Manner: $\frac{4^{\flat}}{2}$ $\frac{6^{\flat}}{5}$ $\frac{7}{5}$.

Likewise the flat Mark by removing into the Fourth of the sharp Key, or into the Sixth of the Flat, will appear either before or over the Bass Note, or in the following Figures: 6^{\flat} $\frac{6}{5^{\flat}}$ $\frac{7^{\flat}}{5}$ 4^{\flat} 3, and if marked with

Sharps at the Beginning thus: 6^{\sharp} $\frac{6}{5^{\sharp}}$ $\frac{7^{\sharp}}{5}$ 4^{\sharp} 3. On what Notes of the Scale these Figures are to be applied, has been shewn already in the 19th and 20th *Example*. For an Explanation see *Example 21*. where the several Modulations are marked.

But that in this Respect no Rule can be given without Exception, is sufficiently proved by a great Variety of musical Productions of our modern Composers; when, for Instance, the sharp Key is suddenly changed into a Flat, as G sharp G into flat Key, as may be seen in an Example taken from the celebrated Mr. *Handel's* ORATORIO in *Judas Maccabeus*. See *Example 22*.

Such a Digression of the natural Bounds if introduced in its proper Place, has its desired Effect, and is never used by a good Composer without sufficient Reason, but only when the Subject leads them to it.

There is still another Kind of Digression, which commonly is to be met with in Recitatives; that is, when the chromatic Gender is suddenly changed into the Enharmonic, and *vice versa*; for Instance, when *G is changed into $\flat A$, or $\flat A$ into *G.*

Such Digressions are used in Composition to express a sudden Change, Astonishment, &c. I will give another Example out of the same Author's ORATORIO in *Sampson*. See *Example 23*.

* The Sounds *G and $\flat A$, or *D and $\flat E$, &c. seem to be but one, and indeed must serve for one on our key'd Instruments; yet, notwithstanding, it is an Interval, and is termed the least Tone. Its Ratio is near that of 81:80. which is a Comma Syntonum. Only the human Voice and fretted Instruments are capable of expressing it, and more so the Monochord, which, with Regard to its real Difference, not only convinces our Ear, but also our Eyes. But since our key'd Instruments, whose Sounds once are fix'd, are incapable of rendering such an Interval perceptible in any other Way than by the sudden Change of the Gender, and at the same Time as many great Composers think proper to introduce it occasionally in Confort, it is to be wished, such Notes could be tuned and tempered in such a Manner, as it might answer in both Ways; that is, to find the Medium betwixt those Sounds.

X. Of DISCORDS:

A DISCORD is an Interval, which stands in no harmonical Proportion, and for that Reason generally is not so agreeable to the Ear as a Concord.

Discords, if introduced with Judgment, are accounted Elegancies in Musick, and have a very good Effect in Harmony; insomuch that Harmony itself, if conducted by a continued Succession of Concords, would seem to a musical Ear, rather tiresome and insipid.

They are generally used in Composition by way of Syncopation and Transition, and are introduced into Harmony with due Preparation and must resolve; that is, must be changed into Concords, by falling a whole or half Note, according as the Nature of the Key directs: And tho' sometimes Discords do not resolve immediately into Concords, yet it must resolve in the succeeding Chord, by falling a natural Degree. Only some few, which resolve upwards, are excepted from this Rule, as will be shewn hereafter.

It likewise must be observed, that not every Discord syncopes, though it may be prepared; and at the same time that there are some which are used even without Preparation.

Real Syncopation has it's Place properly on the accented Note, and the Note in which the Discord resolves, on the unaccented; whereas others likewise may be introduced on the unaccented, and resolve on the accented, as will be explained in Examples hereafter.

Every Bar or Measure is divided into accented and unaccented Parts; if the Bar is divided in two, then the first Note is accented, and the second unaccented; or, according to the musical Term, the first stands in *Theft*, (Position,) when the Hand in beating the Time falls; and the second in *Arft*, (Elevation,) when the Hand rises. But if the Bar be subdivided into four Parts, then the first and third Note is accented, and the second and fourth unaccented, and so on.

In short, if the Discord syncopes in the upper Parts, we may look upon it to be a Retardation of the succeeding Note, which commonly is a Concord, and exists after the Retardation ceases. So likewise if the Bass syncopes we look upon this Kind of Proceeding to be an *Anticipation*, in which the Discord is resolved by the Bass Note, by falling a natural Degree.

Syncopation, in another Sense in Musick, denotes *Driving Notes*, which not only happen to be in the upper Parts, but also in the Bass. One short Example will be sufficient to explain it. *Example 24.*

XI. Of TRANSITION.

THE proper Meaning of *Transition* in Musick is, when a Note passes thro' the Interval of the Third, in order to fill up the Space, without requiring a particular Chord.

However, there are two different Kinds of Transition; one of which is called the *regular*, and the other the *irregular*.

In the regular the passing Note is left without any Accompaniment; but in their regular, that Chord is struck to the passing Note, which belongs to the next. See an Example of both Kinds. *Example 25.*

In a quick Time Transition is not only made thro' the Third, but also the Fourth, Fifth, Sixth, Seventh, and Eighth, as it happens. *Exam. 26.*

Observe also when in a Bass we meet with a short Rest upon the accented Note, either in the Beginning or in the Middle of the Bar, we strike to such a Rest that Chord, what belongs to the next following Note. *Ex. 27.*

Here we must take Notice of the transient Seventh, as was mentioned already, *page 13*, marked thus; 8 7: By the Inversion of which, the following Signatures are produced; as 6 5, $\frac{6}{4} 3$, and the Transition of the Bass, which Figures, if placed one under another, form the Chord of the Seventh. See *Example 28.*

As this transient Seventh is used on the accented, so the following is placed on the unaccented. *Example 29.*

XII. Of the Chord of the Seventh, its different Kinds and Inversions.

IN the Scale of the greater and lesser Mood, we meet with five different Chords of Sevenths,

The first is that which is to be found upon the fifth Note of the Scale, and consists of a flat Seventh, perfect Fifth, and sharp Third, and is a perfect common Chord, with an additional Seventh.

For the Sake of Regularity, I shall give once more an Example of this Seventh, with it's Inversions. *Example 30.*

The Chord of it's first Inversion $\frac{6}{5}$, is that of the ascending Seventh in the Scale. That of its second $\left(\frac{6}{4}\right)$ is that of the ascending and descending Second; and that of its third Inversion is to be met with upon the descending Fourth of the Scale. See *page 14.*

Note,

Note, It is remarkable, that from almost every Chord, as has been shewn already, and will be shewn more hereafter, there arise, by way of Inversion, two or three different Chords, with different Figures, being at the same Time, one and the same Harmony, with it's Original; whereby it is further to be observed, that the same Sound, which in its Original, is Discord to the Fundamental, will always remain Discord in it's Inversion. Consequently the Fifth in the first Inversion, $\frac{6}{5}$; the Third in the second $\frac{6}{4}$; but in the third Inversion the Bass Note is to be reckoned as Discord. For instance, in the Chords g. b. d. f. B. d. f. g. D. f. g. b. F. g. b. d. f remains always Discord:

The second Kind likewise consists of a flat Seventh and perfect Fifth, but a flat Third, and is in the main the less perfect common Chord, with an additional Seventh. For instance, A. c. e. g. and is to be met with three times in the natural Scale, as over the Second, Third, and Sixth, like its fundamental Chord. See *Example 31.*

The first Inversion $\frac{5}{6}$, of the Common Chord on the second in the sharp Key with its additional Seventh, is to be found over the ascending fourth of the figur'd Scale in the same Key.

The third Kind consists of a greater Seventh, perfect Fifth, and greater Third, which is properly the perfect common Chord upon the Key Note, with an additional Seventh, as C. e. g. b. and consequently is to be met with over the first and fourth Note of the same Key. *Example 32.*

This Seventh over the fourth Note of the sharp Key, is commonly succeeded by a Sixth, and is to be looked upon as a Retardation of the Chord $\frac{6}{5}$. An Example will be given in the next Article of Retardation. But if it is over the Key Note, such a Seventh not only resolves as usual into the next Note below it, but also passes over it into the Octave; in which Case it is to be accompanied with a Second and a Fourth, to which the Fifth is added occasionally; and if it is in a flat Key, sometimes the Sixth is taken instead of the Fifth.

This Chord $\frac{7}{4}$ commonly called the extreme sharp Seventh, is properly a Retardation, by keeping the succeeding Harmony in Suspense. The Bass Note always continues on the same Degree, until the Discord resolves. See *Example 33.* As this Chord, (excluding its Bass Note,) contains all those Sounds which form the Fifth Chord, so it will be an easy Matter how to find it readily, for by taking the $\frac{7}{5}$, it will answer to $\frac{7}{4}$, and by adding the Eighth to the former, to $\frac{5}{4}$. But when in a flat Key the Sixth is used instead

instead of the Fifth, one only need to strike the Fifth Chord, with the Seventh and Ninth, according to the Explanation given already, page 13, and Example 15, 16.

That the extreme sharp Seventh, in a descending Chromatic Progression, likewise may be changed into a flat one, will be shewn hereafter. Example 37.

Lastly, it also is used sometimes as a mere Accent before the Eighth, in the perfect, or less perfect common Chord; which further will be explained hereafter. Example 48.

The fourth Kind consists of a flat Seventh, imperfect Fifth, and flat Third, which is the imperfect Common Chord, with an additional Seventh, and has it's natural Place upon the seventh Note of the sharp Key. See Example 34.

The Chord of it's first Inversion, $\frac{6}{5}$, is to be found upon the ascending Fourth of the Scale in the flat Key, and that of it's second Inversion over the descending Sixth of the same Key.

The Fifth Kind consists of an extreme flat Seventh, imperfect Fifth, and flat Third, and is to be met with over the Semitone of the flat Key.

Some would be apt to think, that this Chord was grounded upon the imperfect common Chord, having an imperfect Fifth and flat Third with it: However it is to be observed, that the fundamental Note of the imperfect common Chord, is *Diatonic*; whereas that of the Chord in question proves to be *chromatick*, as has been mentioned already, page 6. it can therefore rather be derived from the Fifth Chord of the flat Key, with its Seventh and Ninth. When now the fundamental Note is left out, and instead thereof the Third is placed first, then we find the Chord of the extreme flat Seventh. See Example 35.

The Derivatives of this Chord are more frequently used in our modern Compositions, and are very expressive. Example 36.

The first Inversion is to be found over the 2d

The second

The third

4th

6th

} of the flat Key.

I shall give a proper Example of the several Chords of Sevenths. See Example 37.

XIII. Of RETARDATION.

I Shall first of all shew the Difference betwixt *Retardation* and *Anticipation*, in Notes. *Example 38.*

To the first Class belongs that Seventh, which is a Retardation of the several Sixes in the following Chords, $7\frac{6}{3}$, $7\frac{6}{4}$, $7\frac{6}{5}$, $7\frac{6}{4}$, $7\frac{6}{2}$.

From what has been already laid down in this Treatise, it will be an easy Matter to accompany these Figures, so that nothing necessary remains farther than to illustrate it with Examples, together with its several Inversions.

1. Of the simple sixth Chord retarded by the Seventh. See *Ex. 39.*

2. Of the Chord $4\frac{6}{8}$ retarded by the same; from which proceeds the Signature 43. *Example 40.*

This Signature 43 is one of the most antient, the Chord signified by it, is properly a common Chord, whose Third is retarded by the Fourth, the Bass commonly lying still, especially in Closes or Cadences, where this Signature frequently occurs, see *page 13* and *example 18*. Yet the Bass does not confine itself, but sometimes makes various Excursions, so that such a Fourth not only resolves into a Third, but also occasionally into an extreme sharp Fourth, perfect and imperfect Fifth, into the Sixth, Seventh and Eighth:

As the Use of this Signature 43 is so common, I shall give a proper Example of it. See *Example 41.*

Notwithstanding the various Movements of the Bass, it is a certain Rule, that such a Fourth (being a Discord) after the Retardation of it ceases, falls a whole or half Note, which is a general Rule with Regard to the Resolution of Discords.

Farther, if such a Fourth happens to be an extream Sharp, it is accompanied by a Sixth instead of the Fifth, which Sixth will admit of being doubled. See *Example 42.*

3. Of the Chord $4\frac{6}{3}$ retarded by the Seventh. *Example 43.*

In the first Inversion the Fourth is retarded by the Fifth.

The second Inversion $7\frac{7}{43}$, is the same Chord with that of 43, which is used in Cadences or Closes; and since Cadences or Closes are performed upon the fifth Chord, this Seventh is joined to it occasionally.

As to the third Inversion, $\frac{5}{4}$, it is to be considered as an Anticipation, and therefore to such a Note, over which this Signature stands, one strikes the Chord belonging to the next following Note, which commonly descends half a Note, and requires $\frac{6}{5}$ over it.

4. Of the Chord $\frac{6}{5}$ retarded by the Seventh, see *Example 44*.

5. The same Retardation before that of $\frac{6}{4}$. *Example 45*.

Note. These Examples shew plainly that the Accompaniment of the several Sixes now described, must be regulated according to the figured Scale, and the Sevenths before it are mere Retardations or Accents to the Sixes.

Such Retardations are sometimes successively continued in Composition, where it begins with the Ninth, and goes on till to the Third. *Example 46*.

The extream sharp Fifth (\sharp) is likewise to be considered as a Retardation; its Accompaniment is to be regulated in the following Manner: When the Bass Note, moves its Place, the foregoing Chord must be held out, and then strike what belongs to the Third of the Key. But when the Bass lies still, one strikes with the Right Hand what belongs to the following Note, in which Case it is an Anticipation. This Chord has its natural Place upon the Third of the flat Key. The following Example will explain it. *Example 47*.

The extream sharp fifth is used sometimes as a mere Accent to the succeeding Sixth, and is of the same Nature with the Chords in the following Example. *Example 48*.

To this Class likewise belong the Ninths, which I shall treat of in a separate Article. In the next it will be shewn, that Ninths proceed from the Inversions of such Sevenths as syncope in the lower Parts.

XIV. Of ANTICIPATION.

CHORDS, taken by way of Anticipation only happen when the Bass syncopes.

To this Class properly belong these Sevenths, which are to be considered as Anticipations of the next following Chord, which is either the common

common Chord, or that of $\frac{6}{8}, \frac{6}{4}$, or $\frac{6}{3}$, the Bass moving either a whole or half a Note downwards. There is no need of being puzzled at the Sight of the great Number of Figures, the Chords signified thereby, being no other than what have been treated of already in the Beginning of this Treatise, *viz.* the common Chord with its Derivatives.

Now whenever we meet with the Figures $\frac{7}{4}$ over a Bass Note that syncopes, it always denotes the common Chord. So that we only need to strike to such a Note, that Chord in which it is to be resolved, which in this Signature is the common Chord.

This Signature is remarkable on account of that other of $\frac{9}{8}$, which takes its Rise from it by Inversion. See *Example 49.*

From the Inversion of this Signature in a flat Key, arises that of the lesser Ninth. *Example 50.*

The following Figuring $\frac{7}{5} \frac{7}{5}$ or $\frac{5}{2} \frac{5}{5}$ denotes always such a sixth Chord as the Note over which a 6 stands, naturally requires, according to the figured Scale. This Signature is likewise remarkable for its Affinity with that of $\frac{9}{6}$, which arises from its Inversion. *Example 51.*

The next following $\frac{7}{6} \frac{7}{3}$ over a Bass Note that syncopes, signifies the Chord of $\frac{4}{8}$, and as this Seventh is resolved in the Bass, so it is different from that Seventh which resolves in the upper Parts, though it is figured in the same Manner. From this Signature arises that of $\frac{9}{6}$ in like Manner. See *Example 52.*

In the next, $\frac{7}{4} \frac{7}{3}$ we meet with both Retardation and Anticipation, the Eighth and Fifth is anticipated, but the Third is retarded. From its Inversion arises the Signature $\frac{9}{4} \frac{8}{3}$. *Example 53.*

The same Manner of Procedure may be observed in the Signature $\frac{7}{6} \frac{7}{2}$ where this Sixth is a Retardation of the Sixth following, the rest being anticipated, from whence likewise the Figuring $\frac{9}{7} \frac{8}{6}$ is produced. *Ex. 54.*

In the foregoing Examples the Bass always moved either a whole or half a Note downwards, but if such a Seventh chances to be an extream Flat, then its Bass Note, which is always the Semitone of the flat Key, moves upwards into its Key-note. From its Inversion proceeds the Signature of an extream sharp Second $\frac{5}{3}$ passing over into the third. See *Example 55.*

XV. Of NINTHS.

IN the Practice of Musick only two Ninths are used, the greater and lesser. The greater exceeds the Octave a whole Tone, and the lesser a greater Semitone.

C.	c.	d.	Greater Ninth	C.	c.	bd.	Lesser Ninth
1.	8.	9.		1.	8.	9 ^b .	

The Interval of the Ninth is properly a Second doubled, yet its Accompaniment differs from that of the Second in this Respect, that whereas the former syncopates in the upper and middle Parts, the latter does it only in the Bass.

In short, the Ninth, whether greater or lesser, is always used as a Retardation of the Octave before the common Chord or its Derivatives, as $\frac{8}{5}$, $\frac{6}{3}$, and $\frac{6}{8}$. See *Example 56.*

The flat Ninth with a sharp Third naturally has its Place upon the Fifth of the flat Key. *Example 57.*

Some Authors make Mention of an extream sharp Ninth, which however, with greater Propriety, is to be treated as an extreme sharp Second passing over into the Third, and merely used as an Accent to the Third next following. *Example 58.*

When a Ninth is to be accompanied with a Fourth, we commonly find it marked thus $\left(\frac{9}{4} \frac{8}{3}\right)$; this Signature likewise denotes a Retardation of the common Chord, and as the Ninth and Fourth are prepared either by $\frac{5}{3}$ or $\frac{7}{5}$, we never need to seek for it, for it always must lay ready beforehand, $\frac{9}{4}$ being only a Repetition or Continuation either of a preceding $\frac{7}{5}$, the Bass ascending a Fourth, or descending a Fifth, or of $\frac{5}{3}$, the Bass ascending a whole or half a Note. See *Example 59.*

When

When in the same Figuring the Ninth happens to be flat, or if it happens to be on the Fifth in the flat Key, it is likewise used without Syn-copation, the Discord being in such Case on the unaccented Part, and re-solving on the accented, as may be seen in the following *Example 60.*

In the Signature $\begin{smallmatrix} 9 & 8 \\ 7 & 6 \end{smallmatrix}$ the same Manner of Proceeding may be observed as in that of $\begin{smallmatrix} 9 & 8 \\ 4 & 3 \end{smallmatrix}$. For the 9 must likewise lay ready in the Hand, so that we have only to find the Third to it. *Example 61.*

Lastly, the Signature $\begin{smallmatrix} 9 \\ 7 \end{smallmatrix}$, which sometimes, though not so frequently, is joined by a Fifth, thus, $\begin{smallmatrix} 9 \\ 7 \\ 4 \\ 5 \end{smallmatrix}$ only denotes that the foregoing Chord must be held out. See *Example 62.*

Hence we find that the great Number of Figures need be no Means of Dazzling the Sight or perplexing the Memory, if once thoroughly known according to their nature and Rise.

As I have now sufficiently treated of the Variety of Concords and Discords as they occur in the whole Practice of Thorough Bass, as well as to their successive order as to their Nature, Rise and Application, it may not be amiss before I conclude to subjoin.

XVI. *Some Rules and Remarks relative to the Accompaniment in general.*

1. **T**HERE must be no great Space left between the Hands.

2. The Bass notes may be doubled by its Octaves (in the left hand) on the following occasions: 1. In full Musick. 2. When Time will permit it, and 3. When required to play *forte*: And in the Contrary may be played single, or without Octaves. 1. In Musick of few Parts, as to a Solo, or to a single Voice. 2. When required to play *piano*. 3. When the Bass Cliff is changed into a Tenor Cliff.

3. Care must be taken, not to advance higher with the right Hand than f, or g, on or next to the fifth Line in the Treble.

4. In Musick of few Parts, the Accompaniment must be regulated accordingly, and in such Case in playing the Thorough Bass the Octaves in the Middle or upper Parts may for the most Part be omitted, and only such Intervals used as are most necessary and expressive.

5. In full Musick, the Thorough Bass may be played as full as possible. If Concords, they can occasionally also be doubled in the left Hand, but if Discords, one takes with the Left Hand that Chord into which the Discord is to be resolved; and in order to render the Accompaniment of Discords more melodious, the Discord real or accidental, may be taken as much as possible in the Treble or uppermost Parts.

6. With regard to the Embellishments and Graces, how and when to be properly introduced in playing the Thorough Bass, it is my Opinion, that a Learner of a tolerable Genius, since it chiefly (especially in this respect) depends on Genius and Practice, may improve himself more in that Article by frequently hearing the Examples and Performances of judicious Masters, than by any Rule which can be given on this Subject; and that till such times it is better to play the Thorough Bass quite plain and to use no other than the Common Graces, viz. the Trillo's and Transitions to fill up the vacant Spaces. &c,

7. Another material Point is, to know how to play a Thorough Bass without Figures.

To suppose it possible to play such a Bass without Figures as exact as with it, would be as inconsistent as for one, who plays a Violin or Flute-part, to pretend to guess at all the accidental sharp or flat Marks, supposing them left out. Nevertheless, whoever has attain'd to a fundamental Understanding and Practice of all the Chords, according to the Rules here laid down, the different Moods, the Scale with its natural Figuring, and lastly, the Modulation into other Keys, will find himself not much at a Loss by an attentive Listening to the other Instrumental or Vocal Parts, to play without Figures.

To conclude the whole, I shall add, by way of Supplement, a general Example, transpos'd for the better Improvement of young Practitioners, into all Keys, which may be practis'd according to the Rules laid down in this Treatise.

ERRATA

Page 5. Line 1. for 46 read 4b.

7. 14. for not, read no.

8. 4. blot out the first *that*.

ibid. 30. for *as to the first*, read *as the first*.

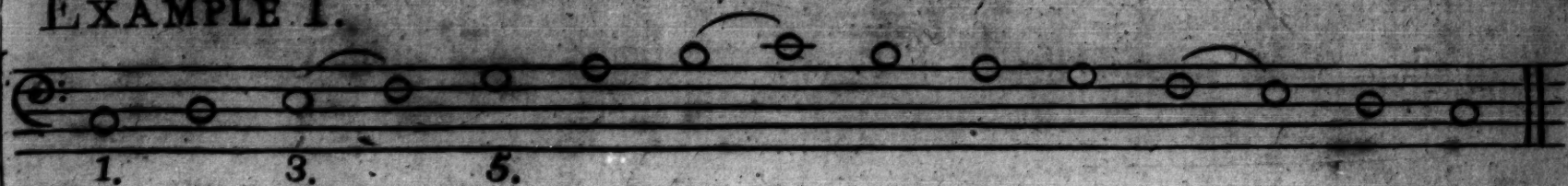
9. 5. for *Of the Inversion*, read *Of the first Inversion*.

ibid. 2. from the Bottom, for *and its Original*, read *as its Original*.

10. 20. for *extreme Sixth*, read *extreme sharp Sixth*.

13. 28. for *Cadence*, read *Cadences*.

EXAMPLE 1.



Ex 2.



Ex 3.



Ex 4.



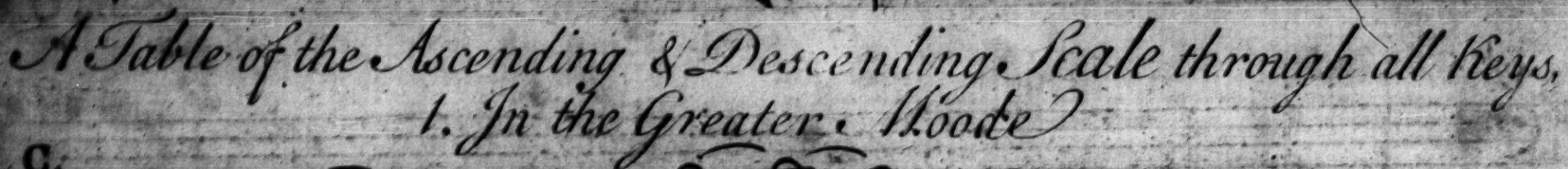
EX 5. Regular motion.

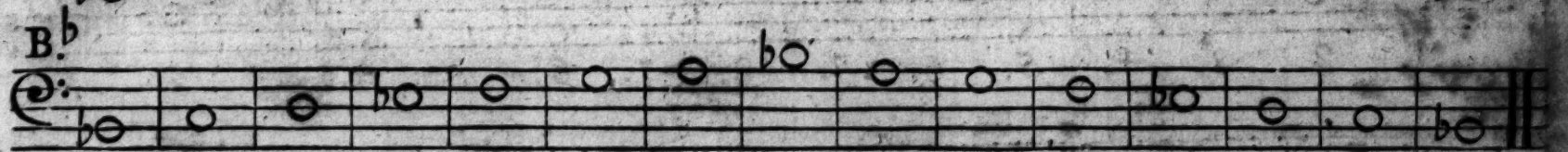
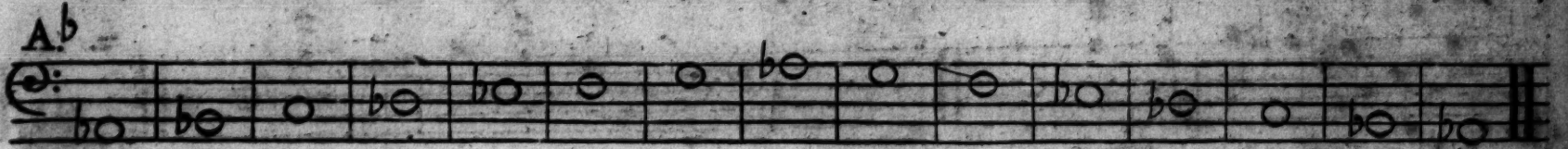
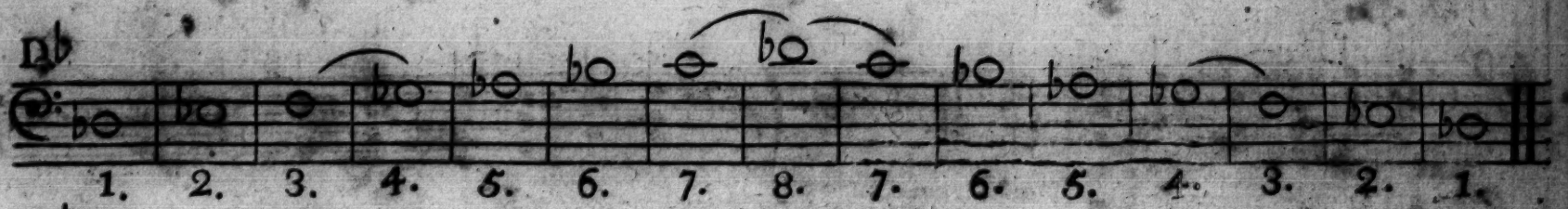
Contrary motion.



Ex 6.







2. In the Lesser Moode?



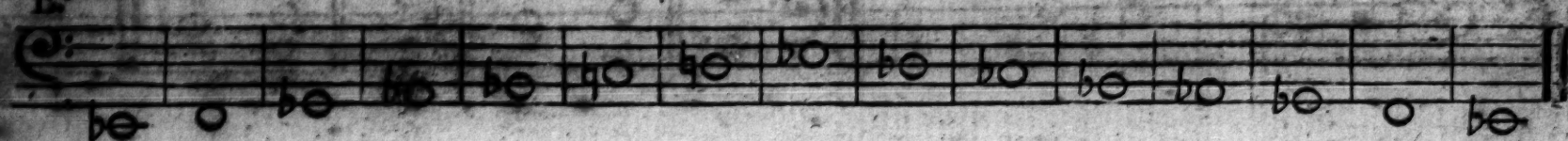
4.

01 x 3

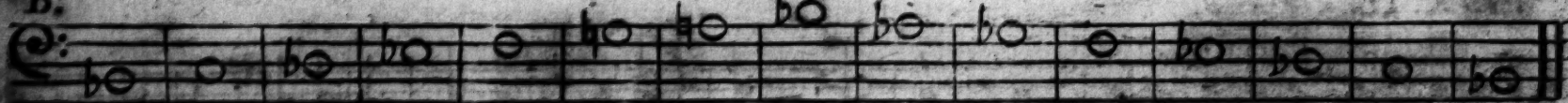
G[#]



B^b



B^b



F.



C.



G



D



Ex. 8.



Ex. 9.

Ex 10.



Ex. 11.



6.

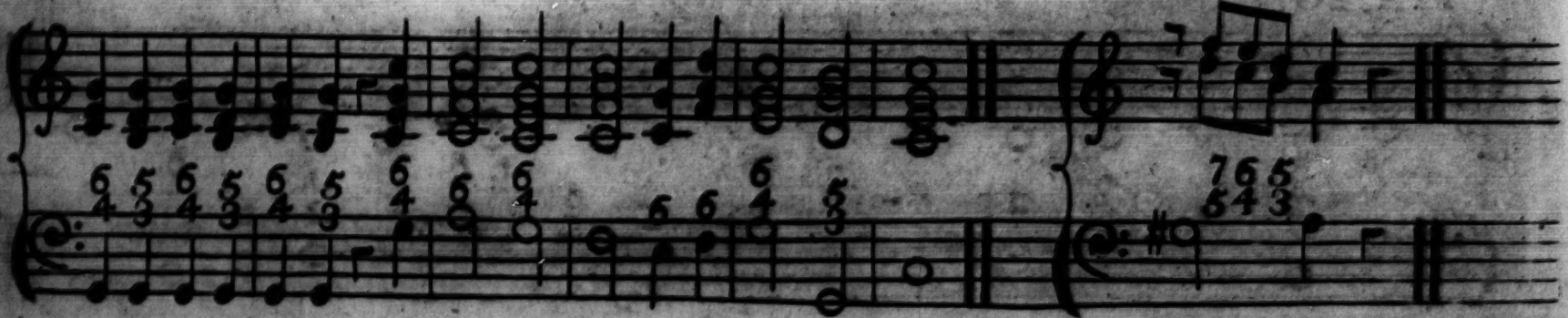
Ex 12



Ex 13



Ex. 14.



Ex. 15.



Ex. 16.



Ex. 17.



Ex. 18.



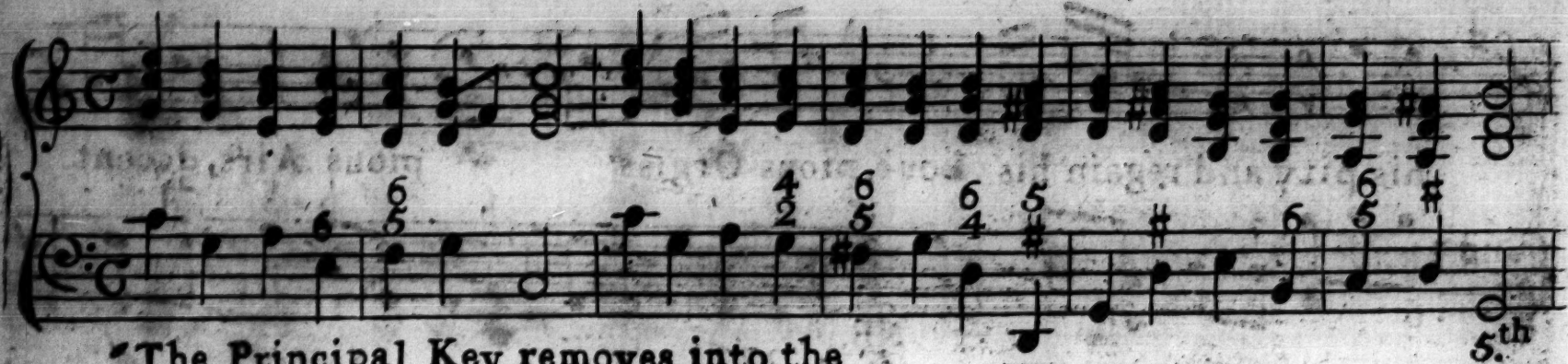
Ex. 19.



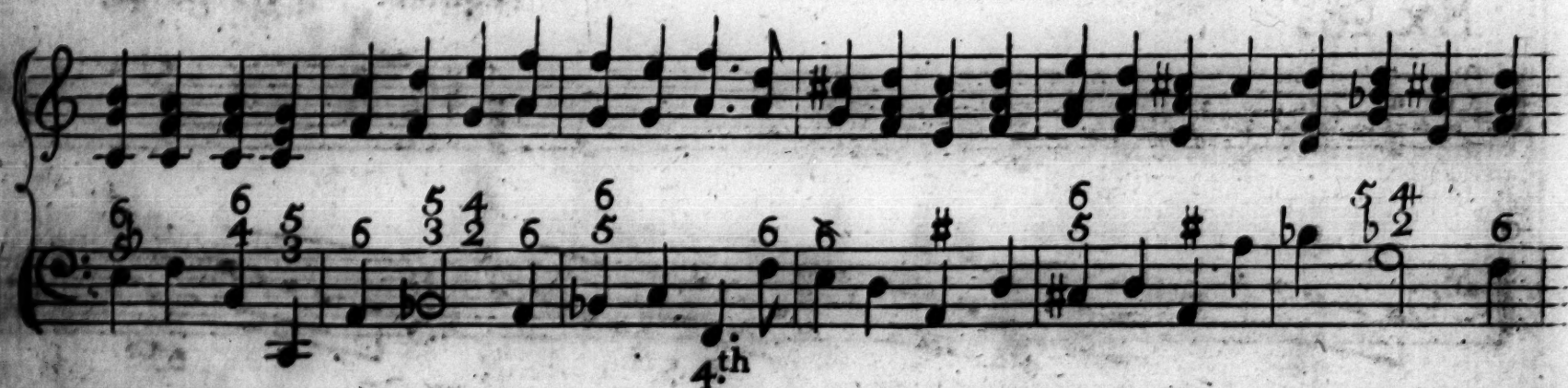
Ex. 20.



Ex. 21.

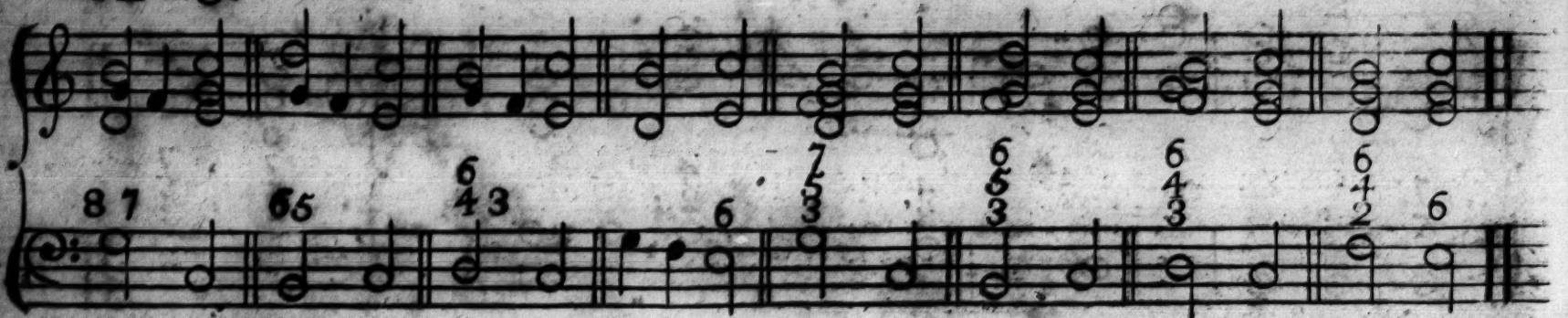


The Principal Key removes into the



2^d of the Key.

Ex 28.



Ex. 29.



Ex. 30.



Ex. 31.



Ex. 32.



Ex 33.



Ex. 34.

Ex. 35.

Ex. 34. Musical notation for a piano exercise. The right hand plays a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand plays single notes: G3, A3, B3, G3, A3, B3. Ex. 35. Musical notation for a piano exercise. The right hand plays a sequence of chords: A4-B4-C5, A4-B4-C5, A4-B4-C5, A4-B4-C5, A4-B4-C5, A4-B4-C5. The left hand plays single notes: A3, B3, C4, A3, B3, C4.

Ex. 36.

Ex. 37.

Ex. 36. Musical notation for a piano exercise. The right hand plays a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand plays single notes: G3, A3, B3, G3, A3, B3. Ex. 37. Musical notation for a piano exercise. The right hand plays a sequence of chords: A4-B4-C5, A4-B4-C5, A4-B4-C5, A4-B4-C5, A4-B4-C5, A4-B4-C5. The left hand plays single notes: A3, B3, C4, A3, B3, C4.

Ex. 38. Musical notation for a piano exercise. The right hand plays a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand plays single notes: G3, A3, B3, G3, A3, B3.

Ex. 39. Musical notation for a piano exercise. The right hand plays a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand plays single notes: G3, A3, B3, G3, A3, B3.

Ex. 40. Musical notation for a piano exercise. The right hand plays a sequence of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4, G4-A4-B4. The left hand plays single notes: G3, A3, B3, G3, A3, B3.

This image shows a handwritten musical score on six systems of grand staves (treble and bass clefs). The notation is in a historical style, featuring various note values, rests, and accidentals. The score is organized into six systems, each with a treble staff on top and a bass staff on the bottom. The notation includes many accidentals (sharps, flats, naturals) and note values (eighths, sixteens, and some longer notes). The bass staff of each system contains extensive figured bass notation, with numbers (1-7) and symbols (b, #, 4, 2, 3, 6) indicating fingerings and intervals. The paper is aged and shows some staining and wear.

The first system (top) begins with a treble staff containing a series of eighth and sixteenth notes, and a bass staff with figured bass notation including numbers like 6, 5, and 4, along with accidentals. The second system continues this pattern with more complex rhythmic figures and figured bass. The third system shows a continuation of the melodic line in the treble and the harmonic support in the bass. The fourth system features a more active treble staff with many sixteenth notes and a bass staff with simpler figures. The fifth system has a treble staff with a mix of note values and a bass staff with figures like 6, 4, 3, and 2. The sixth system (bottom) concludes the piece with a final cadence in the treble and a bass staff with figures like 2, 6, 5, and 4.

Ex. 38. Retardation Anticipation.

Ex. 39.

Ex. 38 and Ex. 39 are musical exercises in C major. Ex. 38 consists of two measures: the first measure has a half note C4 and a half note G4, followed by a double bar line; the second measure has a half note F4 and a half note C5. Ex. 39 consists of two measures: the first measure has a half note C4 and a half note G4, followed by a double bar line; the second measure has a half note F4 and a half note C5.

Sharp Key.

Ex. 40.

Ex. 40 is a musical exercise in D major. It consists of two measures: the first measure has a half note D4 and a half note A4, followed by a double bar line; the second measure has a half note G4 and a half note D5.

Flat Key.

Ex. 41.

Ex. 41 is a musical exercise in D major. It consists of two measures: the first measure has a half note D4 and a half note A4, followed by a double bar line; the second measure has a half note G4 and a half note D5.

Ex. 41 is a musical exercise in D major. It consists of two measures: the first measure has a half note D4 and a half note A4, followed by a double bar line; the second measure has a half note G4 and a half note D5.

Ex. 42.

Ex. 42 is a musical exercise in D major. It consists of two measures: the first measure has a half note D4 and a half note A4, followed by a double bar line; the second measure has a half note G4 and a half note D5.

Ex. 43.



The Same in a Flat Key.

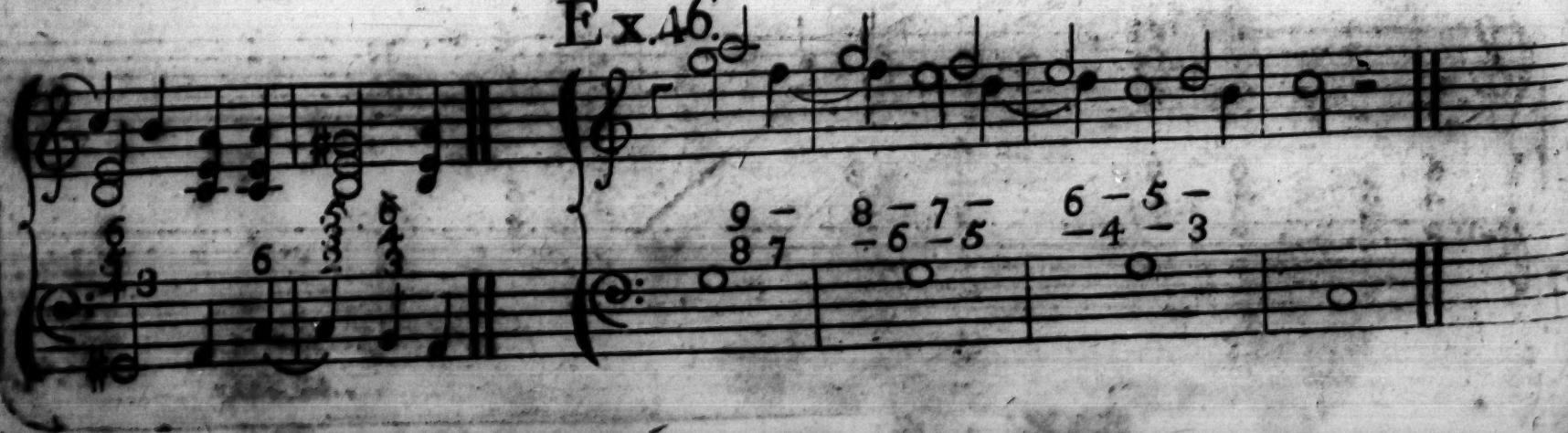
Ex. 44.



Ex. 45.



Ex. 46.



Ex. 47.



Ex. 48.



Ex. 49.

Inverted.



Ex. 50.

Inverted.

Ex. 51.



Inverted.



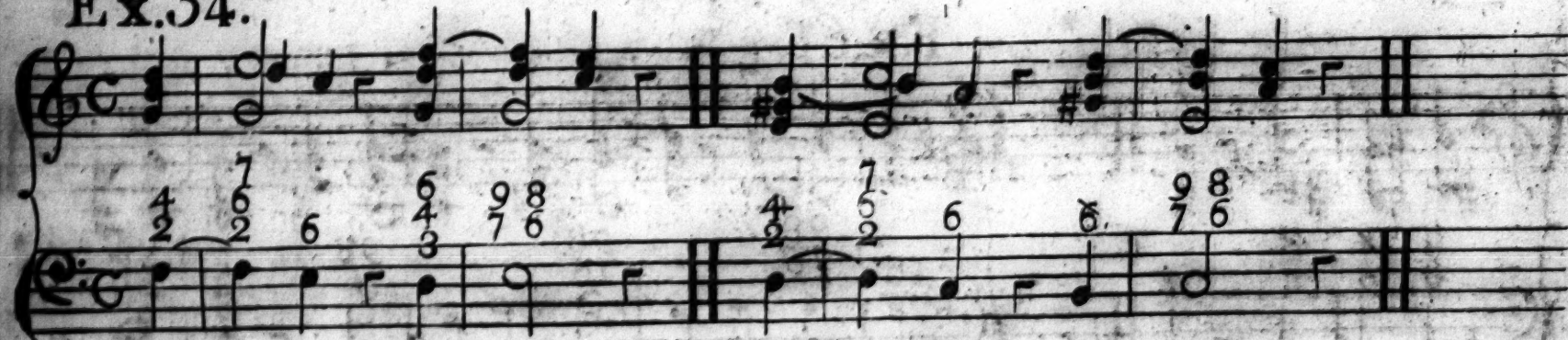
Ex. 52.



Ex. 53.



Ex. 54.



Ex. 55.



Ex. 56.



Ex. 57.



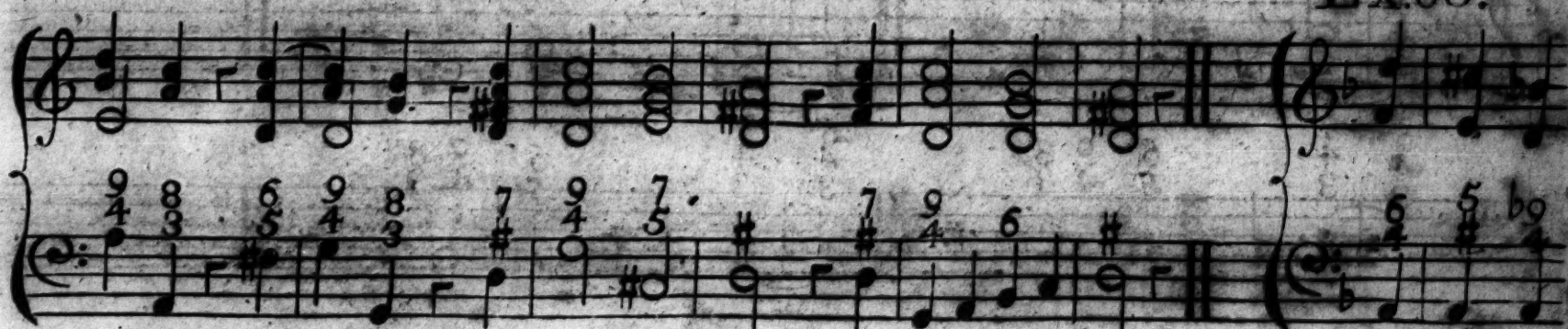
Ex. 58.



Ex. 59.



Ex. 60.



Ex. 61.

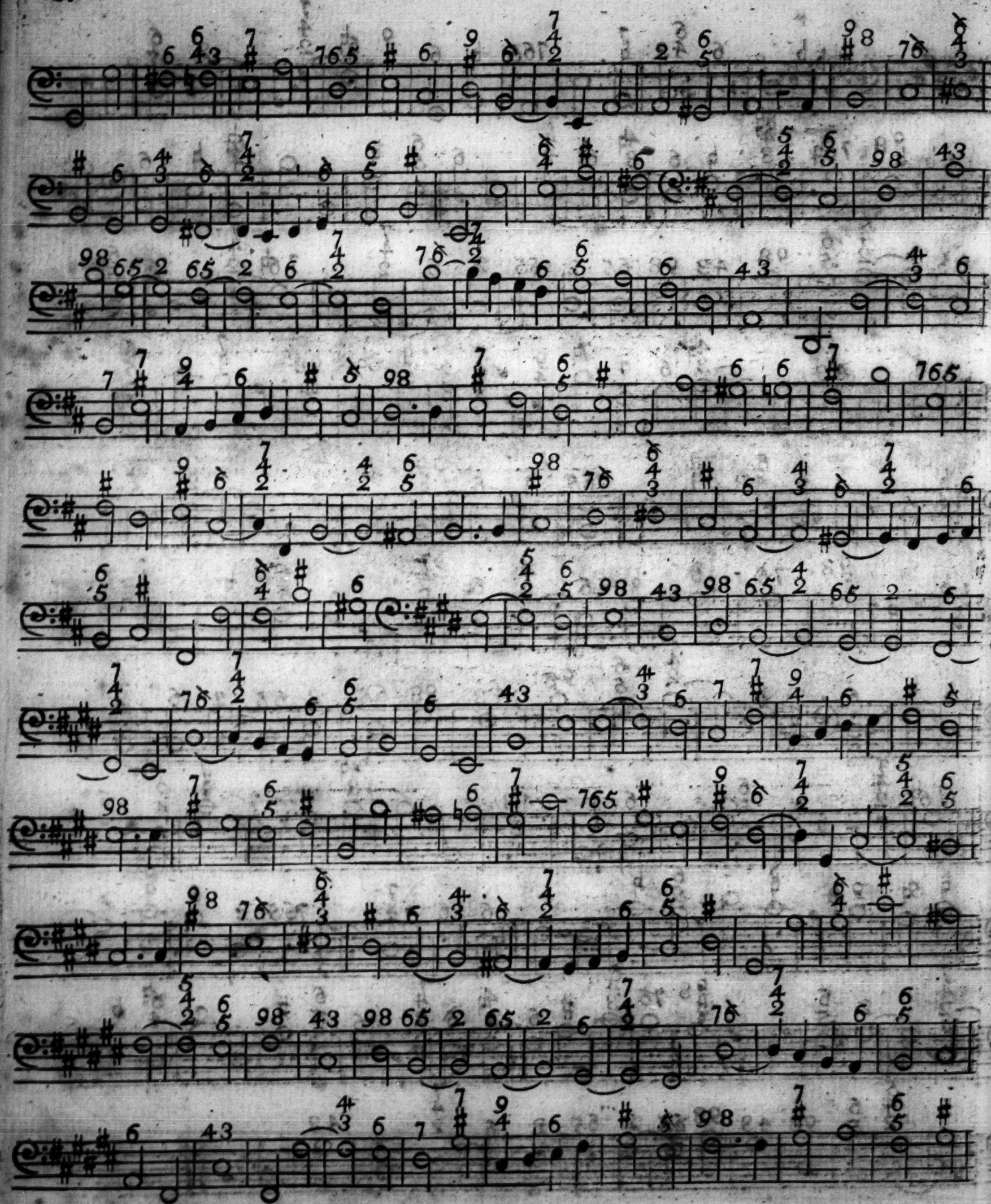


Ex. 62.



Supplement.





A handwritten musical score on ten staves. The notation includes various musical symbols such as clefs, key signatures (sharps and flats), and time signatures (7/4, 2/2, 4/4). The score is heavily annotated with fingerings (numbers 1-5) and other performance markings. The music is written in a style characteristic of 19th-century manuscript notation. The staves are arranged in a single column, and the handwriting is in dark ink on aged, slightly stained paper.

